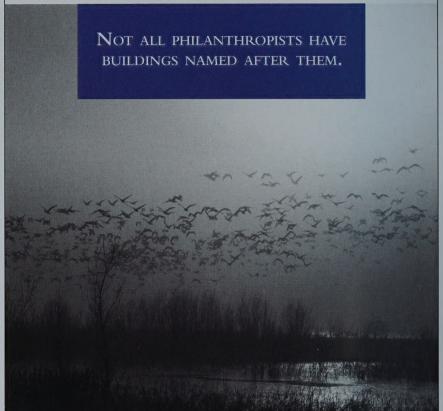


Mozart Coronation

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Welcome from the Chairman of the Board

It is my pleasure to welcome you to the final concert of the Handel and Haydn Society's 2011–2012 Season. I am happy to share that today's program is being recorded live for release in September 2012 on the CORO label—I encourage you to pre-order

a CD today at the shop table in the Cohen Wing or online at handelandhaydn.org/shop.



This season, H&H has undertaken a strategic planning process to ensure the future health and growth of the institution. Your input is critical—a sincere thank-you to all who have participated through our surveys. H&H strives to realize its mission to provide historically informed performances of Baroque and Classical music at the highest artistic levels; it is also committed to the community through education and outreach programs, and to providing you, our audience, with exceptional experiences that make each visit to H&H memorable. Recently, 265 patrons joined together with staff and musicians at *The Society Ball* to express their support of this commitment to our community. I reach out to you today to ask for your help in sustaining our education programs. A generous donor

has pledged to match dollar-for-dollar all gifts made by June 30, the end of our fiscal year—any amount of support makes a difference.*

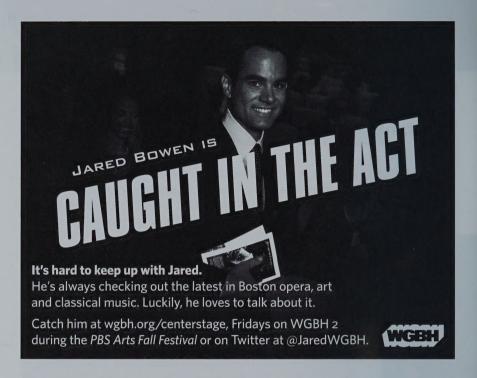
As this season comes to a close, I look forward to sharing the next one with you. Harry Christophers has prepared a fantastic season, including Bach *Magnificat*, our 159th annual performances of Handel *Messiah*, Purcell's theatrical *The Indian Queen*, and Handel's *Jephtha*, which H&H premiered in the US in 1867. Please renew or secure your subscription for the 2012–2013 Season this weekend. We have already had an enthusiastic response; do not delay to obtain the best seats.

As always, my sincerest thanks for your active participation in the life of the Handel and Haydn Society.

Nicholas Gleysteen, Chairman

willow gley

^{*}To double the impact of your contribution and help sustain all the artistic and education initiatives of H&H, email eyoder@handelandhaydn.org for information on making a gift.





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About the Handel and Haydn Society

Founded in Boston in 1815, the Handel and Haydn Society (H&H) is considered America's oldest continuously performing arts organization and will celebrate its Bicentennial in 2015. Its Period Instrument Orchestra and Chorus are internationally recognized in the field of Historically Informed Performance, using the instruments and techniques of the composer's time. Under Artistic Director Harry Christophers' leadership, H&H's mission is to perform Baroque and Classical music at the highest levels of artistic excellence and to share that music with as large and diverse an audience as possible.

H&H's esteemed tradition of innovation and excellence began in the 19th century with the US premieres of Handel's *Messiah*, Haydn's *The Creation*, Verdi's *Requiem*, and Bach's *St. Matthew Passion*. Today, H&H is widely known through its concert series, tours, local and national broadcasts, and recordings. Its nine-program series is held at Symphony and Jordan Halls in Boston and Sanders Theatre in Cambridge. H&H's first recording with Harry Christophers, Mozart Mass in C Minor, was issued in September 2010 on the CORO label, followed by Mozart *Requiem*, and Mozart *Coronation* in 2012.

As a major performing organization, educator, resource center, and community partner, H&H strives to entertain and inspire audiences, provide unique educational experiences for students at all levels, and reach all citizens in the community through broad outreach efforts. Established in 1985, H&H's award-winning Karen S. and George D. Levy Educational Outreach Program reaches 10,000 students each year throughout Greater Boston, many in underserved communities. H&H also maintains partnerships with area cultural and higher education institutions, including Boston Public Library; the Museum of Fine Arts, Boston; Massachusetts Institute of Technology; New England Conservatory; and Harvard University.

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Artistic Director Harry Christophers

Harry Christophers marks his third season as Artistic Director of the Handel and Haydn Society with the 2011–2012 Season. Appointed in 2008, he began his tenure with the 2009–2010 Season and has conducted Handel and Haydn each season since September 2006, when he led a sold-out performance in the Esterházy Palace at the Haydn Festival in Eisenstadt, Austria. Christophers and H&H have since embarked on an ambitious artistic journey that began with the 2010–2011 Season with a showcase of works premiered in the United States by the Handel and Haydn Society over the last 197 years, and the release of the first two of a series of recordings on CORO leading to the 2015 Bicentennial.

Christophers is known internationally as founder and conductor of the UK-based choir and period instrument ensemble The Sixteen. He has directed The Sixteen throughout Europe, America, Australia, and the Far East, gaining a distinguished reputation for his work in Renaissance, Baroque, and 20th-century music. In 2000, he instituted the "Choral Pilgrimage," a tour of British cathedrals from York to Canterbury. He has recorded over 100 titles for which he has won numerous awards, including a Grand Prix du Disque for Handel *Messiah*, numerous Preise der Deutschen Schallplattenkritik (German Record Critics Awards), the coveted Gramophone Award for Early Music, and the prestigious Classical Brit Award for his disc entitled *Renaissance*. In 2009, he received one of classical music's highest accolades, the Classic FM Gramophone Awards Artist of the Year Award; The Sixteen also won the Baroque Vocal Award for Handel *Coronation Anthems*, a CD that also received a Grammy Award nomination.

Christophers is also Principal Guest Conductor of the Granada Symphony Orchestra and a regular guest conductor with the Academy of St. Martin in the Fields. As well as performing on the concert stage, he continues to lend his artistic direction to opera. In 2006, he conducted Mozart's *Mitridate* for the Granada Festival, and after outstanding success at Buxton Opera in past seasons, he returns this year to conduct Handel's *Jephtha*. Previous productions include Mozart's *Die Zauberflöte* and Purcell's *King Arthur* for Lisbon Opera, Monteverdi's *Poppea* and Handel's *Ariodante* for English National Opera, and the UK premiere of Messager's *Fortunio* for Grange Park Opera.

Christophers is an Honorary Fellow of Magdalen College, Oxford, and also of the Royal Welsh Academy. In October 2008, he was awarded an Honorary Degree of Doctor of Music from the University of Leicester.



Program

Handel Haydn Harry Christophers

Friday, April 27, 2012 at 8pm Sunday, April 29, 2012 at 3pm Symphony Hall

Harry Christophers, conductor

"Arrival of the Queen of Sheba" from Solomon

George Frideric Handel (1685–1759)

Exsultate, jubilate, K. 165 Teresa Wakim, soprano Wolfgang Amadé Mozart (1756–1791)

Symphony No. 85, *La reine*Adagio – Vivace

Romance: Allegretto
Menuetto: Allegretto
Finale: Presto

Joseph Haydn (1732–1809)

INTERMISSION

Coronation Anthem No. 1, Zadok the Priest

Handel Mozart

Mass in C Major, K. 317, Coronation

Kyrie

Gloria

Credo

Sanctus

Benedictus

Agnus Dei

Teresa Wakim, soprano Paula Murrihy, mezzo-soprano Thomas Cooley, tenor Sumner Thompson, baritone



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This program was also made possible in part by a generous bequest from Martin I. Small.

The recording of this program is made possible in part by Peacewoods Charitable Fund.

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The concert runs for approximately 1 hour and 50 minutes, including intermission.

Handel and Haydn Society is funded in part by the Massachusetts Cultural Council, a state agency, and the National Endowment for the Arts.



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A Note from the Artistic Director

This has been a spectacular season for us and we close in true celebratory style. When I devised the programme, I had not considered its aptness to the Diamond Jubilee celebrations for Queen Elizabeth II, but it seems a rather nice touch to honour her incredible reign with this programme devoted to monarchs and coronation.

Nicknames pervade this concert. Haydn's vibrant Symphony No. 85 is called *La reine* simply because Marie Antoinette claimed it was her favourite, Mozart's Mass in C Major acquired its nickname *Coronation* Mass a number of years after it was written, and then there is the opening movement of Act 3 of Handel's *Solomon*, nicknamed "Arrival of the Queen of Sheba"—like all the others this is not the composer's title, but it does reflect the hustle and bustle of the townsfolk getting ready for the arrival of this most exotic of queens.

I am delighted that Teresa Wakim will be making her Symphony Hall solo debut with H&H replacing the sadly indisposed Rosemary Joshua. Tess has been a leading member of our chorus for some years now and this is a marvellous opportunity to further her burgeoning solo career. She will not only grace us with the sublime Agnus Dei from the *Coronation* Mass but also the renowned *Exsultate*, *jubilate*, one of the few solo sacred motets Mozart wrote. Believe it or not, this was first performed by the castrato Rauzzini—how thankful I am that we have a soprano singing it today!

For the *Coronation* Mass, Tess will be joined by three Boston favourites, Paula Murrihy, Thomas Cooley, and Sumner Thompson. Paula and Sumner both sang with the H&H Chorus early in their careers so these performances are evidence that our chorus is truly made up of stars in the making.

I would like to thank all the members of our orchestra and chorus for a spectacular season. Their commitment to furthering the incredible legacy of H&H and taking us toward to our Bicentennial with such enthusiasm has been breathtaking. There have been so many highlights this season and every time we perform we feel an amazing surge of energy and support emanating from you all. Thank you.

-Harry Christophers



Program Notes: The Music of Kings and Queens

Music is an integral component of many celebrations, both private and public. It comes as no surprise, then, to hear a particular type of music specific to an occasion. By direct commission or unintentional connection, the music on today's concert is associated with royalty of all kinds: biblical, political, and cultural.

George Frideric Handel (1685–1759) spent his youth in his native Germany and moved to Italy at the beginning of the 18th century. There he met many influential Italian musicians and gained invaluable experience composing opera and oratorio. In 1710, he was appointed Kapellmeister to the Elector of Hanover and immediately asked for permission to go to London. Two years later, Handel requested and was granted a second leave of absence, provided he "return within a reasonable time." He never returned to Germany for longer visits, though, because his employer, the Elector of Hanover, became George I of England. Handel was made a composer of the Chapel Royal in 1723.

Handel wrote his oratorio *Solomon* in 1748. Act III of the oratorio opens with an orchestral introduction commonly called *Arrival of the Queen of Sheba*. According to the Bible, the Queen of Sheba comes to Israel to test the renowned wisdom of King

Solomon. She is impressed and awed by Solomon's wisdom and blesses the god of Israel.

Coronation Anthem No. 1, Zadok the Priest, was composed in 1727. One of four coronation anthems Handel composed for George II, this particular anthem has been sung at every coronation since. The story of the anointing of King Solomon by Zadok and Nathan has been part of English coronations since 973. Handel's text comes from the King James version of the Bible. The clarity of his choral and orchestral writing creates a powerful and lasting effect.

Joseph Haydn's (1732–1809) Symphony No. 85 in B-flat Major is named for another queen, Marie Antoinette of France, the youngest daughter of Empress Maria Theresia of Austria. Of the six symphonies Haydn wrote for Paris in the mid-1780s. Marie Antoinette said that this was her favorite. Both queen and composer agreed on a nickname and the work was published with the subtitle La reine. A slow Adagio section, featuring the short-long rhythms of the traditional French overture, introduces the first movement. In the second movement. Haydn uses a popular French folk song as the theme for a set of variations. In the third movement, Haydn again uses



An engraving illustrating the arrival of the Queen of Sheba

a short-long rhythmic pattern, but now the effect is light-hearted and playful. The final movement continues in the same vein with a dance-like finale.

Wolfgang Amadé Mozart (1756–1791) began performing for enthusiastic audiences in Vienna and Munich by the age of six. Over the next years, he traveled to European capitals, astonishing professional musicians and amateurs alike with his musical abilities and knowledge. Having been given the honorary title of concert master to the court of the Archbishop of Salzburg on October 27, 1769, Mozart was officially appointed to the post on July 9, 1772, with a salary of 150 florins (approximately \$8,000 today). Mozart continued to travel; while in Italy in 1773, he composed one of his most-loved works, Exsultate jubilate, K. 165, for one of his favorite singers at the time, the famous castrato Venanzio Rauzzini (1746-1810). Part concerto for voice and part opera aria, this sacred solo work with orchestral

accompaniment sparkles with virtuosic effects.

After what can only be described as an atypical childhood, Mozart's desire for a position at a major European court is understandable. His unsuccessful search for a position marked much of the early 1770s, and a discontented Mozart returned to his duties in Salzburg in 1775. Four years later, he requested and was granted the position of court organist for the Archbishop. In 1781, Mozart left the Archbishop's court, moved to Vienna, and married Constanze Weber. With the exception of a trip to visit his father and sister, Mozart did not return to Salzburg.

During the 1770s, Mozart composed primarily sacred music for church services in Salzburg as required by his position at the court of the Archbishop. During his travels throughout Europe, he had been exposed to many different styles of writing and surely drew on all these experiences when composing the

THE WORLD BEYOND

- 1727 Zadok the Priest sung at the coronation of George II
- 1732 Haydn born in Rohrau, Austria
- 1751 Encyclopedie, v. 1, edited by Diderot and d'Alembert, published
- 1752 Gregorian calendar adopted in Great Britain and American colonies
- 1756 Mozart born in Salzburg
- 1759 Handel dies in LondonBritish Museum opens to the public
- 1762 Reign of Catherine the Great of Russia begins
- 1763 Charles Bulfinch, architect of the Massachusetts State House (1798), born in Boston
- 1770 Marie Antoinette marries Louis-Auguste, Dauphin of France
- 1773 Boston Tea Party
- 1779 Mozart completes the Mass in C, K. 317
- 1780 Reign of Joseph II of Austria begins
- 1789 Songs of Innocence by William Blake published
- 1790 First census in the United States
- 1791 Mozart dies in Vienna
- 1793 Marie Antoinette dies in Paris
- 1798 United States Marine Corps established
- 1800 United States capital moves from Philadelphia to Washington, DC
- 1804 Lewis and Clark Expedition begins
- 1809 Haydn dies in Vienna

Coronation Mass. His experience with dramatic composition (opera) is evident in this Mass, as well.

The Mass in C Major, K. 317 was completed in 1779 and probably performed for Easter Sunday that same year. One of Mozart's most popular sacred works, this was the first of his Masses to be published: the composer felt it was one of his best and most important Mass settings. When Mozart traveled to Munich to produce an opera in 1780, he soon wrote back to Salzburg, asking his father to send several of his other compositions, including the Mass in C. With these additional compositions. Mozart hoped to show his skill in composing different genres of music.

This Mass, now called *Coronation*, was not used for any coronation ceremony. Although the origins of the name *Coronation* are not documented, this Mass most likely received its nickname in the early 19th century from being associated with the Imperial Court in Vienna.

The sense of dramatic text setting is heard at the opening of the Mass, as the resounding first syllable of the word *Kyrie* is followed by a sudden drop to a piano dynamic (soft). Coupled with this is the contrast between the declarative setting in the voices, which is punctuated by a long-short-long rhythm in the instruments. This opening may not sound as contrite as the text seems to warrant, but the next section for soloist complements the bold opening. The first measures of the next two movements, Gloria and Credo, recall the Kyrie in dynamic manipulation

and in the interaction of the voices and orchestra.

The final movement, Agnus Dei, is another supplication for mercy and finally peace. Mozart writes a beautifully flowing melody (which seems to presage the aria "Dove sono" from *The Marriage of Figaro*) for muted violin with a counterpoint in the oboe. The final statement in the Agnus Dei reaches a moment of new expectation; this is answered by the Dona nobis pacem, using a setting very close to that heard in the Kyrie.

Many compositions have gained nicknames through their association with larger works, associations with certain people, or for reasons long lost in the course of history. No matter the history or source, these names are enduring reminders of the continuing appeal and popularity of these compositions.

Program notes prepared by Teresa M. Neff, PhD 2011–2012 Historically Informed Performance Fellow

PARTS OF THE MASS

The Roman Catholic Mass contains texts that correspond to the readings of the day (Christmas, Easter, etc.) and texts that remain constant from day to day. The latter, called the Mass Ordinary, consist of prayers for mercy, hymns of praise, and the statement of faith.

The **Kyrie eleison** (Lord, have mercy) is a Latin transliteration of a pre-Christian Greek text

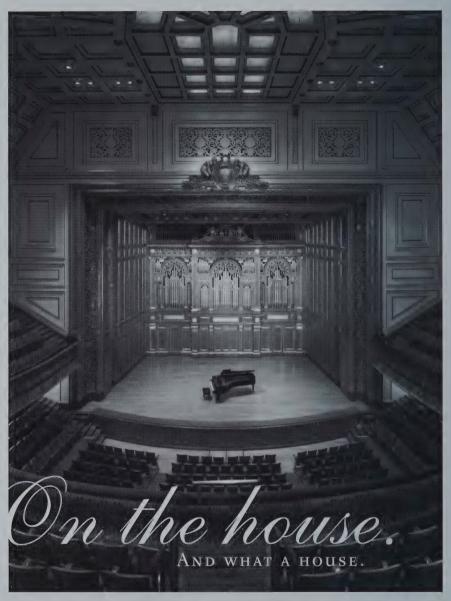
The Gloria, a hymn of praise also called the Greater Doxology, begins with Gloria in excelsis Deo, the words the angels use to proclaim Christ's birth in the Gospel of Luke.

The Credo (I believe), the longest text of the Ordinary, is the statement of faith.

The Sanctus, another song of praise, has text from the Old Testament's Book of Isaiah.

The **Benedictus** is taken from the New Testament account of Jesus' entry into Jerusalem on Palm Sunday.

The Agnus Dei, the final movement, is another prayer of supplication. It consists of a three-part text: the first two lines are an exact repetition, while the third line concludes with a prayer for peace (Dona nobis pacem).

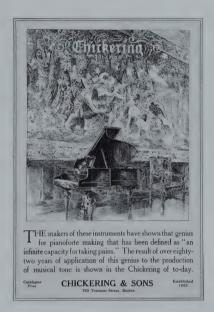


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For 70 years, the Chickerings, a family of Boston piano manufacturers, were members of the Handel and Haydn Society. Jonas Chickering (1797–1853) learned to build pianos in 1820; over the rest of the century, Chickering and Sons became one of the premiere piano builders in the country and patented the cast-iron frame that allowed for a fuller sound in both square and grand pianos. Their firm donated instruments and Chickering Hall for H&H rehearsals and performances.

Jonas Chickering joined the Handel and Haydn Society in 1818. He sang tenor and served as a trustee (1831–1833), vice-president (1834, 1835, 1837), and president (1843–1849). Each of his three sons were life-long members; the youngest, George May, was a trustee (1857–1858), librarian (1859–1870), vice-president (1871–1886), and president (1887).

Thomas had run the family business with his father until September 15, 1862, when he assumed command of the 41st Regiment Massachusetts Volunteer Infantry. On October 25, H&H gave a performance to benefit the 41st and in November the regiment was deployed to New Orleans. After serving in the Union Army, Thomas returned to Boston, H&H, and piano manufacturing.



Artist Profiles

Teresa Wakim, soprano

A member of the Handel and Haydn Society Chorus since 2003, Teresa Wakim makes her Symphony Hall solo debut with H&H at these performances. Wakim has garnered wide acclaim for her performances of opera, oratorio and chamber music. Praised for her "gorgeous, profoundly expressive instrument" (Cleveland Plain Dealer), and possessing a voice of "extraordinary suppleness and beauty" (The New York Times), she enjoys an internationally successful career performing and recording music from the Renaissance to the freshly-composed, and is perhaps

best known as "a fine baroque stylist" (*The Miami Herald*).

Wakim has performed as soloist under many of the world's renowned early music specialists, including Ton Koopman, Harry Christophers, Nicolas McGegan, Roger Norrington, Laurence Cummings, Martin

Pearlman, Alex Weimann, Paul O'Dette, Stephen Stubbs, and Jeannette Sorrell.

A graduate of the Oberlin Conservatory of Music and Boston University's

College of Fine Arts, she recently won first prize in the Internationaler Solistenwettbewerb für Alte Musik in Austria and was named Lorraine Hunt Lieberson Fellow by Emmanuel Music. Noted engagements include Bach's Mass in B Minor and St. John Passion with the Amsterdam Baroque Orchestra in the US and Europe, Bach's Wedding Cantata and Mendelssohn's Hear My Prayer with The Cleveland Orchestra. Handel's Messiah with the San Antonio Symphony, Pamina in The Magic Flute with Apollo's Fire, and a title role in Handel's Acis and Galatea with the Boston Early Music Festival.

Ms. Wakim can be heard as a featured soloist on four Grammy-nominated recordings with the Boston Early Music Festival and Seraphic Fire.

Paula Murrihy, mezzo-soprano

These performances mark Paula Murrihy's sixth solo appearance with the Handel and haydn Society and her first since 2008 (Handel *Messiah*). Murrihy has appeared at London's Royal Opera House, Covent Garden; Teatro Comunale, Bologna; Santa Fe Opera; Opera Theatre of St. Louis; Oper Frankfurt; Chicago Opera Theater; Boston Lyric Opera; and Opera Boston in a range of roles including the title role in *Ariodante*, Dido in *Dido and*

Aeneas, Annio in La Clemenza di Tito, 2nd Lady in Die Zauberflöte, Cherubino in The Ghosts of Versailles, Tebaldo in Don Carlo, Helene in Une Education Manquée and Ino in Semele. She returned to the Royal Opera in 2010 as Mercedes in Carmen and recently joined Oper Frankfurt as a member



of the ensemble where her roles have included Dorabella in *Così fan tutte*, Medoro in *Orlando Furioso*, Baba in *The Rake's Progress*, and Scipio in *Caligula*. Plans this season in Frankfurt include *L'étoile* and *Les Contes d'Hoffmann*, and she makes her debut at Théâtre du Capitole, Toulouse as

Annio in La Clemenza di Tito.

Murrihy's extensive concert repertoire includes Mozart's Requiem, Bach's St. Matthew and St. John Passions, Handel's Messiah. Rossini's Petite Messe Solenelle. and Schubert's Mass in C. She recently performed Mendelssohn's Elijah Utah Symphony, Haydn's Harmoniemesse with Gabrieli Consort, and Haydn's Paukenmesse as part of the Tanglewood season and St. Matthew Passion, both with the Boston Symphony Orchestra. She was the alto soloist in Bach's Mass in B Minor at the 2011 Annual Cartagena International Music Festival, Colombia. She was also invited to participate in the Marilyn Horne Foundation Masterclass Series at Carnegie Hall, New York. In January 2012, she was the soloist in the world premiere of John Harbison's Symphony No. 6 with the Boston Symphony Orchestra.

During the 2010–2011 Season,
Murrihy performed Kreusa in the first
performances in Germany of Reimann's
Medea; Dido in a new production of
Dido and Aeneas; Cherubino (Le nozze
di Figaro), Medoro (Orlando furioso),
and Annio (La clemenza di Tito), all
for Oper Frankfurt; and as Medoro
(Orlando furioso) in her debut at Opéra
de Nice. She was also seen in cinemas
worldwide as Mercedes in the first coproduction of RealD and London's Royal
Opera House of CARMEN in 3D.

Murrihy holds a Master of Music from the New England Conservatory, where she was the recipient of the John Moriarty Presidential Scholarship and the Presser Award. She received her Bachelor of Music Performance from the DIT Conservatory of Music & Drama, Dublin, Ireland.

Thomas Cooley, tenor

American tenor Thomas Cooley returns to the Handel and Haydn Society after performing in Mozart Mass in C Minor in January 2010. Cooley is establishing a worldwide reputation as a singer of versatility, expressiveness, and virtuosity. Equally at home on the concert stage and in the opera house, his repertoire spans more than four centuries.

Season highlights in 2010–11 include Mendelssohn's *Lobgesang* with the National Arts Centre Orchestra (Rizzi), Beethoven's *Missa Solemnis* with the Atlanta Symphony (Runnicles) and Cathedral Choral Society, Berlioz' *Requiem* at Carnegie Hall (Spano), Haydn's *The Creation* with the Indianapolis Symphony (Boyd) and Philharmonia Baroque Orchestra (McGegan), Bach's *St. Matthew Passion* in Köln and Saarbrucken, Mozart's *Requiem* (Christophers) and Honneger's *Le roi David* (Shoenandt) in Amsterdam, Beethoven's Symphony No. 9 with the



Alabama Symphony (Brown), the title role in Handel's *Jephtha* and Saint-Saëns' *Requiem* (Tritle) in New York, and Handel's *Messiah* with the Minnesota Orchestra (Vanska) and Baltimore Symphony Orchestra (Polochik).

Recent recital highlights include

performances of works by Monteverdi and Schütz (Berkeley), Britten (Britten Festival, Aldeburgh), Haydn and Beethoven (Göttingen), and Schubert's Die schöne Müllerin with pianist Donald Sulzen. Cooley lived in Munich for ten years, four as a member of the Staatstheater am Gärtnerplatz, singing featured roles in operas by Mozart and Rossini. Cooley's recent recordings include Handel Samson (Göttingen Handel Festival Orchestra/McGegan, Carus); Vivaldi Dixit Dominus (Dresdner Instrumental-Concert/Kopp, Deutsche Grammophon); Mozart Requiem (Windsbacher Knabenchor, Sony), and Mozart Mass in C Minor (Handel and Haydn Society/Christophers, CORO).

Sumner Thompson, baritone

American baritone Sumner Thompson returns to the Handel and Haydn Society after last performing in *The Bach Experience* in 2011. Described as possessing "power and passion" and "stylish elegance," Thompson is in demand on concert and opera stages across North America and Europe.

He has appeared as a soloist with many leading ensembles, including the Britten-Pears Orchestra, the National Symphony, the Boston Early Music Festival, Apollo's Fire, Pacific Baroque Orchestra, Les Boréades de Montréal, Mercury Baroque, Les Voix Baroques, Boston Baroque, and Tafelmusik.

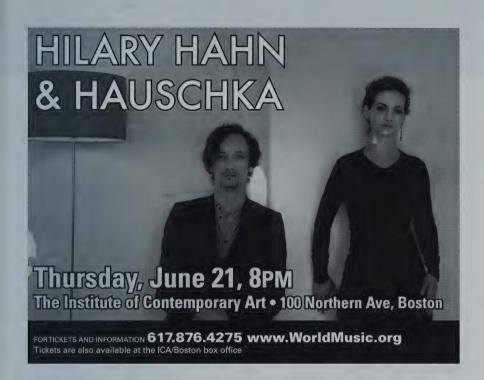
Upcoming engagements include Handel's *Messiah* with the Handel and Haydn Society in December 2012, Bach's *St. John Passion* with Orchestra Iowa and with Switzerland's Gli Angeli Genève, a return

to Early Music
Vancouver's summer
festival with Les
Voix Baroques,
and Messiah with
the Indianapolis
Symphony
Orchestra.

Thompson can be heard on the Boston Early Music Festival's Grammy-nominated recording of Lully's

Psyché on the CPO label, and also with Les Voix Baroques on Canticum Canticorum, Carissimi Oratorios, and Humori, all on the ATMA label.









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The Cabot Family Chorusmaster Chair

The Handel and Haydn Society Chorus is funded in part by a generous gift from the Wintersauce Foundation.

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Program Texts

Exsultate, jubilate mozart

Exsultate, jubilate, O vos animae beatae exsultate, jubilate, dulcia cantica canendo; cantui vestro respondendo psallant aethera cum me.

Fulget amica dies, jam fugere et nubila et procellae; exortus est justis inexspectata quies.
Undique obscura regnabat nox, surgite tandem laeti qui timuistis adhuc, et jucundi aurorae fortunatae frondes dextera plena et lilia date.

Tu virginum corona, tu nobis pacem dona, tu consolare affectus, unde suspirat cor.

Alleluja.

Rejoice, be glad, o you blessed souls, rejoice, be glad, singing sweet songs; in response to your singing let the heavens sing forth with me.

The friendly day shines forth, both clouds and storms have fled now; for the righteous there has arisen an unexpected calm.

Dark night reigned everywhere, you who feared till now, and joyful for this lucky dawn give garlands and lilies with full right hand.

You, o crown of virgins, grant us peace, console our feelings, from which our hearts sigh.

Alleluia.

Coronation Anthem No. 1, Zadok the Priest

Zadok, the Priest, and Nathan, the Prophet, anointed Solomon King; and all the people rejoic'd, and said:
God save the King, long live the King, may the King live for ever!
Amen! Alleluia!

Mass in C Major, K. 317, Coronation

KYRIE

Kyrie eleison. Christe eleison. Kyrie eleison.

GLORIA

Gloria in excelsis Deo.

Et in terra pax hominibus bonae voluntatis.

Laudamus te. Benedicimus te.

Adoramus te. Glorificamus te.

Gratias agimus tibi propter magnam gloriam tuam.

Domine Deus, Rex caelestis, Deus Pater omnipotens.

Domine Fili unigenite Jesu Christe.

Domine Deus, Agnus Dei, Filius Patris.

Qui tollis peccata mundi, miserere nobis.

Qui tollis peccata mundi, suscipe deprecationem nostram.

Qui sedes ad dexteram Patris, miserere nobis.

Quoniam tu solus sanctus, tu solus Dominus.

tu solus Altissimus, Jesu Christe.

Cum Sancto Spiritu in gloria Dei Patris

Amen.

CREDO

Credo in unum Deum.
Patrem omnipotentem,
factorem caeli et terrae,
visibilium omnium et invisibilium.
Et in unum Dominum
Jesum Christum,
Filium Dei unigenitum.
Et ex Patre natum ante omnia saecula.
Deum de Deo, lumen de lumine,
Deum verum de Deo vero.

Lord, have mercy upon us. Christ, have mercy upon us. Lord, have mercy upon us.

Glory be to God on high.

And on earth peace to men of

good will.

We praise Thee. We bless Thee.

We worship Thee. We glorify Thee.

We give thanks to Thee for Thy great glory.

O Lord God, heavenly King, God the Father almighty.

O Lord, the only begotten Son, Jesus Christ.

Lord God, Lamb of God, Son of the Father.

Thou that takest away the sins of the world, have mercy upon us.

Thou that takest away the sins of the world, receive our prayer.

Thou that sittest at the right hand of the Father, have mercy upon us.

For Thou alone art holy, Thou alone art the Lord,

Thou alone art most high, Jesus Christ. With the Holy Ghost in the glory of

God the Father.

Amen.

I believe in one God.
The Father Almighty,
maker of heaven and earth
and of all things visible and invisible.
And in one Lord,
Jesus Christ,
the only begotten Son of God,
begotten of his Father before all worlds.
God of God, light of light,
very God of very God,

Genitum, non factum consubstantialem Patri: per guem omnia facta sunt. Qui propter nos homines et propter nostram salutem descendit de caelis. Et incarnatus est de Spiritu Sancto ex Maria Virgine: Et homo factus est. Crucifixus etiam pro nobis sub Pontio Pilato, passus et sepultus est. Et resurrexit tertia die. secundum scripturas. Et ascendit in caelum: sedet ad dexteram Patris. Et iterum venturus est cum gloria judicare vivos et mortuos: Cujus regni non erit finis. Et in Spiritum sanctum Dominum, et vivificantem: Qui ex Patre, Filioque

procedit.

Qui cum Patre, et Filio simul adoratur, et conglorificatur.

Qui locutus est per Prophetas. Et unum, sanctum, catholicam et

apostolicam Ecclesiam.

Confiteor unum baptisma

in remissionem peccatorum. Et expecto resurrectionem mortuorum

et vitam venturi saeculi. Amen.

SANCTUS

Sanctus, Sanctus, Sanctus, Dominus Deus Sabaoth. Pleni sunt caeli et terra gloria tua. Hosanna in excelsis. begotten, not made, being of one substance with the Father: by whom all things were made. Who for us men and for our salvation came down from heaven. And was incarnate by the Holy Ghost of the Virgin Mary: and was made man. And was crucified also for us under Pontius Pilate suffered and was buried. And the third day He rose again according to the scriptures. And ascended into heaven. and sitteth at the right hand of the Father. And He shall come again with glory to judge the living and the dead: His kingdom shall have no end. And the Holy Ghost, Lord and giver of life: who proceedeth from the Father and Son. Who with the Father and Son together is worshipped and glorified: who spake by the Prophets. And in one holy catholic and apostolic church. I acknowledge one baptism for the remission of sins. And I look for the resurrection of the dead and the life of the world to come. Amen.

Holy, holy, holy, Lord God of hosts. Heaven and earth are full of Thy glory.

Heaven and earth are full of Thy glory. Hosanna in the highest.

BENEDICTUS

Benedictus qui venit in nomine Domini. Hosanna in excelsis.

AGNUS DEI

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, miserere nobis.

Agnus Dei, qui tollis peccata mundi, dona nobis pacem.

Blessed is he who cometh in the name of the Lord. Hosanna in the highest.

Lamb of God, that takest away the sins of the world, have mercy on us.

Lamb of God, that takest away the sins of the world, have mercy on us.

Lamb of God, that takest away the sins of the world, grant us peace.





Recent Happenings at Handel and Haydn



Honoree Mary Nada and her husband Sherif Nada dance the night away at The Society Ball, H&H's annual gala, at the Mandarin Oriental, Boston.



Symphony Hall's stage was filled to the brim with the Period Instrument Orchestra, Chorus, and members of the Young Men's and Young Women's Choruses for performances of Bach St. Matthew Passion on March 30 & April 1, 2012.



Members of the Educational Outreach Program youth choruses welcome guests with a song at The Society Ball.





Party attendees give us their best composer faces at our H2 Young Professionals Spring Fever event at Lucca Back Bay after the March 30 performance of Bach St. Matthew Passion.



Harry Christophers works with members of the Young Men's Chorus during the dress rehearsal of Bach St. Matthew Passion.



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Harry Christophers, conductor Period Instrument Orchestra and Chorus

BACH Orchestral Suite No. 3 BACH Cantata No. 71, Gott ist mein König BACH Magnificat in D Major

MOZART JUPITER

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Bernard Labadie, conductor Period Instrument Orchestra

RIGEL Symphony in C Minor **KRAUS** Symphony in E Minor HAYDN Symphony No. 26, Lamentatione MOZART Symphony No. 41, Jupiter

HANDEL MESSIAH

Nov 30, Dec 1 & 2, 2012 at Symphony Hall

Harry Christophers, conductor Karina Gauvin, soprano Daniel Taylor, countertenor James Gilchrist, tenor Sumner Thompson, bass Period Instrument Orchestra and Chorus

Visit



BACH CHRISTMAS ORATORIO

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John Finney, conductor
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PURCELL THE INDIAN QUEEN

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Harry Christophers, conductor
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HAYDN IN PARIS

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MOZART Clarinet Concerto BEETHOVEN Symphony No. 7

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Harry Christophers, conductor Robert Murray, tenor (Jephtha) Catherine Wyn-Rogers, mezzo-soprano (Storgė)

Joélle Harvey, soprano (Iphis) William Purefoy, countertenor (Hamor) Period Instrument Orchestra and Chorus

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Thank you to the many individuals and businesses whose support made the 2012 *Society Ball* a tremendous success. The gala, held March 24 at the Mandarin Oriental, Boston, celebrated the 25th anniversary of the Collaborative Youth Concerts and honored Mary Nada for her sincere devotion and generous support as Vice Chair and member of the Board of Governors. The event raised over \$275,000 for H&H's education program and artistic initiatives.

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Contact Emily Yoder at eyoder@handelandhaydn.org for details.

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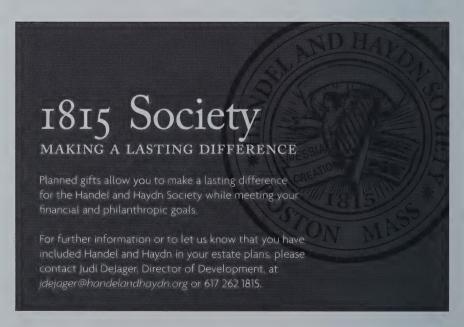
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For patrons with disabilities: Elevator access to Symphony Hall is available at both the Massachusetts Avenue and Cohen Wing entrances. An access service center and accessible restrooms are available inside the Cohen Wing.

Large print program notes are available at the Patron Information table in the lobby.

Assistive listening devices are available. Please see the head usher for details.

Late seating: Those arriving late or returning to their seats will be seated at the discretion of the management.

Lost and found is located at the security desk at the stage door on St. Stephen Street.

Lounge and Bar Service: There are two lounges in Symphony Hall: The Hatch Room on the orchestra level and the Cabot-Cahners Room on the first balcony. Each serves drinks starting one hour before each performance and during intermission.

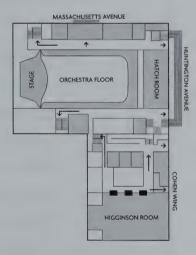
Coatrooms are located on the orchestra and first balcony levels, audience-left, and in the Cohen Wing.

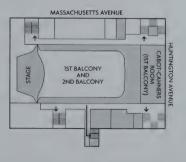
Ladies' rooms are located in both main corridors on the orchestra level, at both ends of the first balcony, audience-left, and in the Cohen Wing.

Men's rooms are located on the orchestra level, audience-right near the elevator, on the first balcony, audience-right, and in the Cohen Wing.

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PRE-CONCERT CONVERSATIONS

Handel and Haydn Society offers Pre-Concert Conversations free of charge to all ticket holders. Talks begin one hour prior to the concert and last 30 minutes. Space is limited, arrive early.

This season, the series is led by 2011–2012 Historically Informed Performance Fellow Teresa Neff, who teaches at the Massachusetts Institute of Technology and The Boston Conservatory.

Pre-Concert Conversation Locations:

Symphony Hall: Higginson Hall (in the Cohen Wing)
Jordan Hall and Sanders Theatre:
Inside the concert hall

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Handel and Haydn offers gift items and recordings featuring the Society as well as guest artists throughout the season. Your purchases assist with funding our education and artistic programming.

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Symphony Hall: Cohen Wing near Higginson Hall Jordan Hall: Orchestra level near the coat room Sanders Theatre: Memorial Transept outside the hall

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Sanders Theatre, Harvard University, Cambridge

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Symphony Hall, Boston with Boston Youth Symphony

Haydn The Seasons

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Sanders Theatre, Harvard University, Cambridge

